

SAM MILLIGAN

Home Sweet Home,
FANTAISIE
of
Thalberg.
Transcribed for the
Harp.
by
WILLIAM STREATHER.

Ent. Sta. Hall.

Price 5f

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HARP.

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"HOME, SWEET HOME"

FANTASIA

OF

S. THALBERG.

TRANSCRIBED BY

WILLIAM STREATHER.

A D A G I O .

Fix A ♭.

Fix G ♭.

Near the Sounding Board. R. H.

cres.

f

p

rall.

L.H.

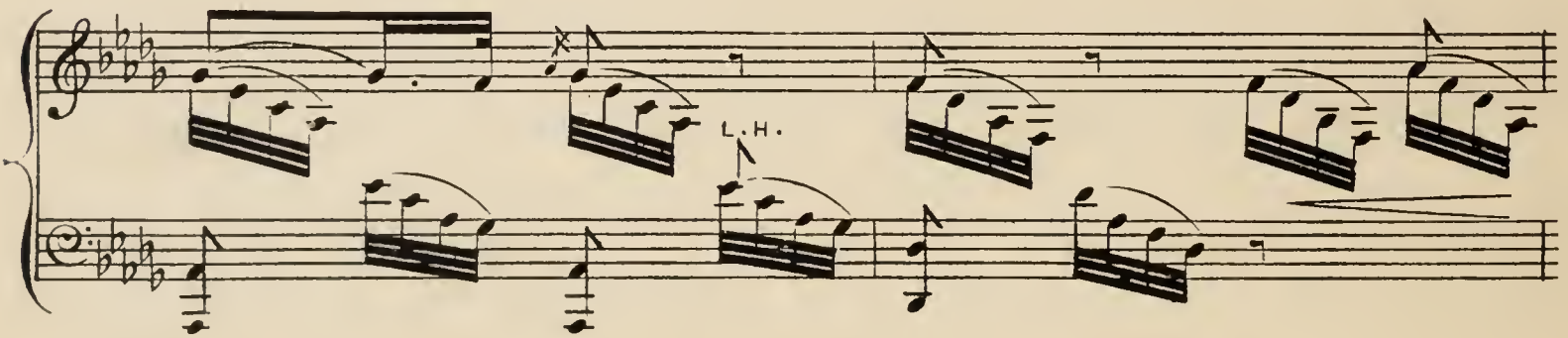
R.H.

R.H.

con sordini.

*molto legato.
canto ben marcato.*

p



Handwritten musical score for Harp, consisting of five systems of two staves each. The key signature is B-flat major (two flats). The music features arpeggiated chords and flowing sixteenth-note passages. Hand indications "L.H." and "R.H." are placed above specific notes. A dynamic marking "Fb" (Forte) is present in the third system. The piece concludes with a final cadence in the fifth system.

HARP.

The musical score is for a Harp and is divided into three systems. Each system consists of a Right Hand (R.H.) staff and a Left Hand (L.H.) staff. The R.H. staves feature a melodic line with eighth notes, often grouped in pairs with beamed slurs. The L.H. staves are divided into two parts: the upper part contains a sustained harmonic texture indicated by a wavy line, with dynamics like *pp* and *ova* (over) and *tr* (trill) markings; the lower part contains a descending scale-like figure, often marked with a '12' and a repeat sign. The key signature is B-flat major (two flats). The notation includes various musical symbols such as treble and bass clefs, time signatures, and dynamic markings.

ova
tr

ova
tr

ova
tr

This musical score is for a harp accompaniment, labeled 'HARP.' at the top. It consists of three systems of music, each with three staves. The first staff of each system is a single treble clef staff. The second and third staves are joined by a brace and represent the left and right hands of the harp. The key signature is B-flat major (two flats). The first system features a melody in the upper right hand with eighth-note patterns, while the left hand plays a descending scale. The second system introduces a more complex texture with a rapid ascending scale in the upper left hand. The third system returns to a similar pattern to the first, with a steady eighth-note melody in the upper right hand and a descending scale in the left hand. The notation includes various musical symbols such as clefs, key signatures, notes, rests, and slurs.

The musical score is arranged in three systems, each consisting of three staves. The top staff of each system is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a series of eighth notes, many of which are beamed in groups of four. The middle staff is a single-line staff with a dashed line above it. It contains a few notes, including a G# and a G, and is marked with 'ova' and 'tr' (trill) above the first few notes. The bottom staff is in bass clef with the same three-flat key signature. It contains a series of eighth notes, many of which are beamed in groups of four. The first two systems are identical. The third system is similar but features a more complex melodic line in the middle staff, with a series of notes rising and then falling, and a trill marked 'ova' and 'tr'.

The musical score is arranged in three systems, each consisting of three staves. The top staff of each system is a single treble clef staff. The middle and bottom staves are joined by a brace on the left, indicating they are part of a single instrument (Harp). The key signature is B-flat major (two flats). The first system begins with a treble staff containing a series of eighth notes with accents. The middle staff has a wavy line with the marking 'ova' above it. The bottom staff contains a series of eighth notes with a slur. The second system follows a similar pattern. The third system features a more complex arrangement, with the middle staff containing a wavy line with 'ova' above it, followed by a section with a slur and the marking 'loco.' above it. The bottom staff continues with eighth notes and a slur.

The musical score is written for Harp and consists of four systems of music. Each system is written on a grand staff (treble and bass clefs) with a key signature of three flats (B-flat, E-flat, A-flat). The first system begins with a *pp* (pianissimo) dynamic and a *leggerissimo.* (very light) instruction. The first system also includes a *grva* (grave) marking above the first measure. The second system includes a *grva* marking above the first measure and a *F#* (F sharp) marking above the second measure. The third system includes a *grva* marking above the first measure. The fourth system includes a *grva* marking above the first measure. The score is characterized by flowing, arpeggiated figures in the right hand and sustained chords or single notes in the left hand. The left hand is often marked *L.H.* (Left Hand). The final system features a large, sweeping arpeggiated figure that spans the width of the staff, creating a sense of grandeur and resolution.

The musical score is written for Harp and consists of five systems of piano accompaniment. Each system is written on a grand staff (treble and bass clefs) with a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a '0va' marking above the first measure. The second system also has a '0va' marking. The third system has '0va' markings above the first and second measures, and a '0va' marking above the final measure. The fourth system has a '0va' marking above the first measure. The fifth system has a '0va' marking above the first measure. The score is arranged in a vertical layout with five systems of music.

The image displays four systems of piano accompaniment for the song "Home, sweet home" by W. Streather. Each system consists of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The first system features a melodic line in the treble with a "pva" (piano, vivace) marking and a long, flowing arpeggiated passage in the right hand. The second and third systems continue the melodic development with various chordal textures and arpeggios. The fourth system concludes with a "cres." (crescendo) marking and a final arpeggiated flourish. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

The musical score is written for Harp and consists of four systems of music. Each system is written on a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The first system begins with a forte (ff) dynamic and includes a first ending bracket labeled 'ova'. The second system also includes a first ending bracket labeled 'ova'. The third system features a first ending bracket labeled 'ova' and a second ending bracket labeled 'no'. The fourth system begins with a forte (ff) dynamic and includes a first ending bracket labeled 'ova'. The music is characterized by arpeggiated chords and flowing melodic lines.

The image displays four systems of musical notation for piano, arranged vertically. Each system consists of a treble staff and a bass staff, connected by a brace on the left. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The treble staff begins with a *gva* marking above a group of notes. The bass staff has a *mf* marking at the beginning.
- System 2:** The treble staff has a *gva* marking. The bass staff has a *ff* marking. A *gva* marking is also present above a group of notes in the treble staff.
- System 3:** The treble staff has a *gva* marking. The bass staff has a *mf* marking.
- System 4:** The treble staff has a *gva* marking. The bass staff has a *mf* marking.

The image displays a musical score for Harp, consisting of four systems of music. Each system is written on a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The first system begins with a forte (ff) dynamic and includes a 'gva' (glissando) marking. The second system also features a 'gva' marking. The third system includes a 'va' (vibrato) marking. The fourth system includes a 'gva' marking. The music is characterized by rapid, flowing passages with many beamed notes and slurs. A large, wide glissando is indicated by a long horizontal line with a 'gva' marking above it in the first system.

The musical score is written for Harp and consists of five systems of two staves each (piano and treble clef). The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations and dynamics:

- System 1:** Treble staff begins with a *gr* (grace note) and a dashed line. Dynamics include *p* (piano) and *gr* (grace note). A finger number '2' is present in the treble staff.
- System 2:** Treble staff begins with a *gr* (grace note) and a dashed line. Dynamics include *p* (piano). A *Fix G* (fixed G) is indicated in the bass staff.
- System 3:** Treble staff begins with a *gr* (grace note) and a dashed line. Dynamics include *cres.* (crescendo) and *rall.* (rallentando). A *Fix F* (fixed F) is indicated in the bass staff.
- System 4:** Treble staff begins with a *gr* (grace note) and a dashed line. Dynamics include *f* (forte). A *Fix G* (fixed G) and *C* (C) are indicated in the bass staff. A *gr* (grace note) is also present in the treble staff.
- System 5:** Treble staff begins with a *gr* (grace note) and a dashed line. Dynamics include *rall.* (rallentando) and *loco.* (loco). A *gr* (grace note) is also present in the treble staff.

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PARISH.

- Fantasia, dedicated to Thalberg
- Introduction and variations on a favourite Air of Bellini
- Marche favorite du Sultan
- Twelve favourite airs

APTOMMAS.

- WELSH MELODIES:
 - The rising of the sun
 - Of noble race was Shenkin
 - Ap Shenkin
 - Poor Mary Anne
 - Love's fascination
 - Sweet Richard
- Aptommas's polka

BELLOTTA, F.

- Galop brillant
- Il trovatore. Fantasia sur l'opéra de Verdi

BOCHSA, N. C.

- LE MÉNÉSTRÉL ITALIEN. Dix Morceaux, courts et brillants:
 - Di Pescatore and Ama tua madre (Luceria)
 - O divina Agnese (Beatrice di Teada)
 - Com'è bello (Luceria Borgia)
 - Meco & Voga voga luna (La Straniera)
 - March & Pas redoublé (Saffo)
 - Voga, voga, & Sogno talor (Parolina)
 - Vieni ah! vieni (Cavatine-Mazurka de Pacini)
 - Ah! tu sei (Parolina)
 - Quanto è bello (L'elisir d'amore)
 - Io l'udia (Torquato Tasso)

- Récréations pour les Harpistes de toutes les forces:
 - My own blue bell
 - The bridal ring
 - The Prince of Wales's march
 - March in the old Irish style
 - Souvenir à l'Ecosaise
 - The wild white rose
 - Rondo à la villageoise
 - L'invitation à la polka
 - Le moulinet
 - Welch polka

- RELIGIEUX IRLANDAISES. Favourite Irish airs in 3 books:
 - Planxty Kelly and The old woman
 - Nancy Dawson and Savourneen Deelish
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- ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions

- TASTEFUL EXERCISES ON A FAVOURITE MELODY by Bishop, being the first class of the Appendix to the general course of instructions

- THE PUPIL'S COMPANION. Forty progressive studies. 4 books each

- TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys

- A la diro (Roberto Devereux). Transcription
- A temple to friendship (T. Moore). Variations
- Cease your funning. Fantasia and variations
- Cease your funning. (Variations as sung by Mrs. Salmon)
- Grand military march
- Grand parade march
- L'encouragement. Simple melodies arranged in a most easy style
- Partant pour la Syrie. Fantasia martiale
- Petit souvenir (Tyrolienne de Guillaume Tell)
- Tartar divertimento (introducing the Tartar drum)
- The celebrated Rossignol waltz
- The last new French march
- Robert's last waltz. Grand and brilliant variations

CHATTERTON, FREDERICK.

- Un possente nome. Petite fantasia
- Le jeu des Tuilleries. Petit amusement
- Le carnaval de Venise. Morceau fantastique
- Le printemps. Easter piece

CHATTERTON, J. BALSIE

- Artice, scales, exercises, and preludes in various pupils in all degrees of advancement

- OF HIS FAVOURITE COMPOSITIONS:
 - Laurie. Scotch melody. Transcribed
 - Robin Gray. Scotch melody. Transcribed
 - Relics, No. 1. Sweet Richard
 - Relics, No. 2. Nas galan
 - Relics, No. 3. Llandoverly and Serch badol
 - Relics, No. 4. Of noble race was Shenkin
 - Irish melody. Savourneen deelish and
 - Merney
 - Waltz (J. Blumenthal)
 - Fantasia
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